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## ITALIAN-ENGLISH DICTIONARY.

*An Italian and English Dictionary*, with pronunciation and brief etymologies, by HJALMAR EDGREN, Ph. D., recent Professor of Romance Languages in the University of Nebraska; member of the Nobel Institute of the Swedish Academy in Stockholm; Assisted by GIUSEPPE BICO, D. C. L., University of Rome, and JOHN L. GERIG, A. M., Instructor, University of Nebraska. New York: Henry Holt and Co., 1902. 8vo., viii and 452 pp.

THE ITALIAN-ENGLISH PART.<sup>1</sup>

It is well known that there exists no thoroughly satisfactory dictionary of Italian and English, and a new one to supply the deficiencies of those we have will, therefore, be exceedingly welcome, and more than that, for those deficiencies are very great. Such a new dictionary may reasonably be expected to furnish us with a fairly complete list of Italian words in good use, and of such obsolete words as occur in standard works of literature; to indicate correctly the pronunciation; to give accurate meanings easily understood, and to provide accepted etymologies when possible. It is also important that it should be clearly and accurately printed, qualities which are lacking in one or two of the works most in use at present. It should not be required that any great originality be displayed, for instance that new suggestions of etymologies be given, soundness rather than brilliancy being desired in a practical dictionary for students. These requirements have been recognized by the editors of the present work, as is shown by the opening statement in the preface that "It is the aim of this work to meet the long-felt need of an Italian and English dictionary, based on the foremost recent authorities, and embodying a copious selection of modern words, as well as important obsolete ones, presented in a practical and yet etymological form.

As regards the sources used, "*The chief authority followed has been Petrocchi's Novo Dizionario Scolastico*. But at its side have been consulted especially Petrocchi's *Dizionario Universale della*

*Lingua Italiana*, Rigutini-Fanfani's *Vocabolario Italiano*, Zambaldi's *Vocabolario Etimologico Italiano*, and Baretti's, Millhouse's and James-Grassi's well-known dictionaries." It is a little surprising that there is no mention of the great dictionary of Turin by Tommaseo and Bellini, the illustrative quotations of which are exceedingly valuable for the light they throw upon the meaning of words.

The arrangement of the words is absolutely alphabetical, so that there can be no difficulty in finding any form if it is in the book. The disadvantage is that words which are closely connected by meaning and derivation are often enough very far from one another, and though all systems have their disadvantages, it seems to the reviewer that concessions might be made on the part of alphabetical order, in favor of a more logical grouping, as has been done with some success in other dictionaries. This is a subject over which the editor has thought longer, probably, than the reviewer, and he may be right, but it is disconcerting, to say the least, unexpectedly to meet with "*canaccio*, big, ugly dog," a column and a half before coming upon the harmless, unqualified *cane*, while it seems unnecessary that compounds such as *disfare*, *rifare*, *confare* and so on should be so distant from *fare*. Even *facente* cannot be grouped with *fare*, and this state of things is, of course, ubiquitous, the examples of oddly separated forms being very many indeed. Nevertheless, words are grouped together according to their etymology whenever the alphabetical order will allow it, an etymology being given for one of them, usually the simplest in form. A curious mistake is where we find *faccio*, Pres. of *fare*, grouped with *facciata*, *facciaccia*, etc., under *faccia*, *face*.

As regards the vocabulary: To test the completeness of the selection of words, the division from *c* to *ce*, some 1635 words, has been chosen for study. It has been compared with the corresponding division in the *Novo Dizionario Universale della Lingua Italiana* of Petrocchi,<sup>2</sup> the *Vocabolario Italiano* of Rigutini and Fanfani,<sup>3</sup> and the dictionaries of Baretti<sup>4</sup> and Millhouse.<sup>5</sup> The *Novo Dizionario Scolastico* of Petrocchi was not

<sup>1</sup> The English-Italian part has not been reviewed, for lack of time. It is, naturally, of less importance to the English-speaking public than the Italian-English part.

<sup>2</sup> Milano, 1892.

<sup>4</sup> London, 1873.

<sup>3</sup> Firenze, 1883.

<sup>5</sup> Milano, 1892.

accessible. The results of the comparison, as regards the number of words, are given in the following list. After the name of the author of each dictionary is given the number of words contained in that dictionary, which are not contained in the work mentioned in the same line.

Edgren, 4. Petrocchi, (the whole work).  
 Edgren, 316. Petrocchi (*Lingua dell' Uso*) 394.\*  
 Edgren, 424. Rigutini and Fanfani, 266.  
 Edgren, 359. Baretti, 696.  
 Edgren, 352. Millhouse, 457.

It seemed unprofitable to find out how many words in the whole work of Petrocchi are not contained in Edgren, since it should be expected that the greater number of the forms in Petrocchi's *Lingua fuori d' Uso*, be not contained in Edgren. As will appear, however, from the above table, Edgren has 312 (316-4) forms which are contained in the *Lingua fuori d' Uso*. The four words not contained in the whole of Petrocchi are as follows: *cambiavalute*, money-changer; *carciofino*, small artichoke; *casuccia*, small wretched house, hovel (it occurs in Petrocchi but as a synonym of *casuzza*, as if it had already been given); *catinellino*, small hand-basin (Petrocchi has *catinellina*).

Some numerical comparison such as the above seems to be a necessary part of the work of a reviewer of a dictionary, but the mere number of words contained is a poor standard of judgment. It seems probable, however, from the above comparison, that the work in question contains few words of any value that are not to be found in the *Dizionario Universale* of Petrocchi, while a moderate number of unusual words corresponds to the list of that kind in the latter. It appears, too, that, as one would expect from the exclusive character of the work of Rigutini and Fanfani, our dictionary contains more words than the latter. The 266 words not contained in Edgren are not all of the first importance, many are variants of words which do occur in the latter work, and which will easily be recognized by the student as such; others are unimportant diminutives, augmentatives and disparaging forms, but there re-

mains a considerable number of words which ought not to have been omitted, the following are a few of them: *cagionevolezza*, *calciare*, *calorimetro*, *cameretta*, *canario*, *candiscente*, *candidatura*, *cestrello*, *cantatrice*, *canterano*, *capacino*, *capiroso*, *caravana* (beside *carovana* which is contained), *carlona*, *caschereccio*, *casermiere*, *casina* (the most common diminutive of *casa*), *carutezza*, *cavagnuolo*, but these are only a sample. Certainly it would have been better to include more words from Rigutini and Fanfani, and to omit, if necessary, many unimportant words which are included from other sources, for there are no words in that dictionary which are not respectable.

The 394 words of Petrocchi, *Lingua dell' Uso*, for the most part, are unimportant. However, the following should not have been omitted: *cabotaggio*, *cacao* (more frequent than *cacciao* which is given), *calcio*, calcium, *callotta*, inside case of a watch, *calpesto*, adj., *camarilla*, *camerazzo*, *canagliesco*, *canicciaia*, *cantèo*, *cantinflora*, *capellini*, used in soup, *capomastro*, *capostazione*, *capra*, *trestle*, *carambolo*, *carburo*, *carezzativo*, *castronag-gine*, *catalogna*, *catafascio*, *catera*.

The large number of words in *Baretti* and *Millhouse* not contained in *Edgren*, does not constitute a serious charge, since those dictionaries are full of forms not needed by the student, and many both obsolete and unimportant. Of the 696 forms in *Baretti* not contained in *Edgren*, some 190 are diminutives, augmentatives and disparaging forms, which are not essential; 19 are superlatives; 22 are feminine forms such as *capitanessa*; 21 are suffixes indicating the name of a trade, and formed from words given in our dictionary; 24 are present participles and adjectival and adverbial formations such as need not be stated; 32 are unusual compounds such as *capribarbicornipede*, *capobombardiere*, etc.; 13 are variants in spelling of words given in our dictionary with the more usual writing, such as *camella* for *commella*, *cattolichismo* for *cattolicismo*, etc.; many more are very unusual forms such as *cantambancata*, *cancellagione*, *cardinalizzare*, etc. When such forms as these are subtracted from the rest there remains a number of words some of which might have been included with advantage, but very few which are of importance. The same thing may be said, in general, of the omission of words contained in *Millhouse*.

\* The *Lingua dell' Uso* is the body of the dictionary: the other part is entitled *Lingua fuori d' Uso*.

The translation of the words is correct in the main, but not sufficiently accurate. One misses the evidence of careful thought spent upon each form, which is the characteristic of sound lexicography. The student cannot rely on the dictionary for the accuracy which he has a right to expect: there is little improvement here on the other works already in use. Some of the words occurring within the division chiefly examined (*c-ce*) will serve as illustration, but here as elsewhere lack of space compels a small selection of examples.

*cacchiatella*, "small white loaf." Insufficient translation: means also "small, self-important person."

*cacchione*, "worm of the bee." More common: "flies' eggs."

*cacciare*: no translation, though much needed, for word in phrases such as *cacciar la mano nel sacco*.

*cacciatoia*, "punch, driver." First meaning doubtful; specific meaning "quoin" omitted.

*cacheroso*, "awkward, disagreeable." Should be "affected."

*calcare*: meaning "to trace" (of drawing) not given, nor are metaphorical meanings "to insist, emphasize," although important.

*calcatolo*: instead of "copying instruments," should be "tracer"; meaning "tamping iron" not given; meaning "gun-sponge" unfamiliar and apparently without authority.

*calderaio*: meaning "brasier" correct but ambiguous.

*calibe*: (med.) "steel." Better "iron."

*calza*: common meaning "lamp-wick" not given. Meaning "blow-pipe" mistaken, apparently instead of "the cloth attached to bag-pipes" which would be correct though unimportant.

*camerino*: meaning "water-closet" not given.

*camicia*: meaning "chemise" not given.

*camicino*: "smock, chemise." Incorrect: means "chemisette," an old-fashioned garment worn just under the outer dress.

*camiciola*, "flannel waistcoat." Incorrect: means "undershirt" or "woman's vest."

*camiciolaia-o*, "waistcoat seller." Incorrect: means "seller of undershirts."

*camiciolone*, "heavy waistcoat." Incorrect: means "heavy undershirt."

*campamento*, "provisions." Incorrect: means "the wherewithal to live," "a living."

*campigiana*, "very large brick." Incorrect: means, "1, flooring-tile; 2, long-tailed duck."

*candificare*, "make very hot." Incorrect: means to "make incandescent."

*canniciata*, "batch." Too general: means "1. a cane fence; 2. a matful of something."

*canneto*, "place full of reeds." Strictly, "a cane plantation."

*cantabile*, "passage in music." Inadequate: means literally "that can be sung" or "cantabile," for the word has been adopted; Eng. "cantabile" not known to the reviewer.

*cantatore*, "cantor." Incorrect, since there is no ecclesiastical sense; would be correct for *cantore*.

*canterellare*, "sing low, hum, warble." Last two meanings incorrect: really same as *cantacchiare*; "warble" implies quavering.

*canterino*: common meaning, dim. of *cantero* not given.

*cantilena*, "tiresome music." Incorrect: means "sing-song," applied to singing or any kind of utterance.

*cantilenare*, to "compose poor music." Incorrect: means to "sing or speak in sing-song fashion."

*cantone*: most common meaning "corner" not given.

*capolino*, "dim. of *capo*; dot over the i": *il sole oggi fa capolino*, "the sun is hardly visible to-day." Inadequate: commonest meaning, in phrase *far capolino*, is to "peep out"; the English translation of the example given, as it is, throws no light on the meaning of the word.

*capotto*, "capot (at the game of piquet.)" Not only at piquet, but the winning of all the points in any game.

*carico*, "pop. for *caricato*." Misleading: *carico* is not only popular and is not derived from *caricato*. cf. Quintescu in A. n. S. xxxvii, 197.

*carnato*, "carnation, flesh colour." First meaning "complexion" should be given, since "carnation" is technical.

*casa di correzione*, "bridewell." Not clear in America; meaning, "house of correction."

*cascare* . . . "Tr. fell (throw-down)":—*le*

*braccia*, "discourage." There are a few cases in the literature where *cascare* is transitive but not in this phrase; should be *cascar le braccia a qualcuno*, "become discouraged."

*cavalcavia*, "covered passageway." Incorrect: means "viaduct."

*cavalierotto*, "great lord." Incorrect: means "gentleman of some importance."

*cavare*. Poor choice of meanings. "Lift up" is incorrect; true, *levare* is a synonym, but with meaning "take away." Many important metaphorical meanings omitted; for example, to "obtain, get good out of, satisfy," as *cavarsi un capriccio*, *la sete*, etc., very common.

*cavezzone*, "cavezon, snaffle." Last meaning incorrect: means "breaking halter."

As regards the pronunciation of Italian sounds, the statement that "an accent-vowel is ordinarily long before another vowel, or one consonant, or a mute + *r*, *l*; otherwise short," needs defending. To determine the quantity of modern Italian vowels is no easy matter, and it may be that the statement is true, modified as it is by the word "ordinarily." At all events, it seems that there was a time when all stressed vowels in proparoxytones, whether free or checked, were short, and whether the state of things now is so definitely different as we are told, is not clear. For example, it is contrary to the reviewer's experience that the stressed vowel in *cábala*, *cálamo*, *cárica*, *cávolo*, is pronounced long. The Italian vowel sounds are represented by English words fairly successfully, the illustration of close *e* by "*bey* (without vanish; French *é*)" and close *o* by "*no* (without vanish)" is clear, but why use a somewhat unusual word like *bey*? It is disconcerting to find the English word *yard* in the column of Italian words; if there are no Italian examples it would have been better to omit the sound *y*. It is explained as "Ital. *i* before vowel," and we are told that in "vowel-compounds" "each vowel has its own sound, though unaccented *i*, *u* are lightly uttered: . . . *leone*; *fiore*; *cuore*." This is misleading and inaccurate, the vowels do not have each its own sound, for *i* and *u* are not only "lightly uttered" but are semi-consonants and might more clearly and truly have been represented by English *y* and *w*.

Of the consonantal signs, those representing *c* as

in *cera*, *g* as in *gente*, *s* as in *scelta* are unwelcome because new. It seems unnecessary to introduce new signs when others just as good are already in common use. The advantage of placing the sign ~ below *l* and *n* *mouillé*, instead of above them as usual, is not clear. The representing of these latter sounds as *l'y* and *n'y* respectively is perhaps unavoidable, although it is, of course, not accurate, but these signs are obscure without English words to illustrate them. *Rosa* is by no means a sure example of voiced *s*, although D'Ovidio gives it that pronunciation.<sup>7</sup> The distinction between voiced and voiceless *s* in the vocabulary is frequently mistaken: *calabrese* is given properly with a voiceless *s*, but the sound should be voiced in *calabresella*, *calabresellista*; *casa* is given properly with a voiceless *s*, but the following derivatives should have the *s* voiced, *casaccia*, *casale*, *casamento*, *caseggiato*, *casella*, *casereccio*, *casetta*, *casigliano*, *casigliana*, *casile*, *casinina*, *casipola*, *casoccia*, *casona*, *casotta*, and many others. We do not say this because of any arbitrary rule which we are applying, but it is nevertheless true that in most cases intervocalic *s* is voiced before the stress and unvoiced after it.<sup>8</sup> So if *cárusa* has a voiced *s* (and it is properly given so here), it is possibly due to the influence of *causáccia*, *causáile*, *causalità*, *causalmente*, *causáre*, *causálico*, etc., but a full discussion of the question is out of place here.

The etymologies are unsatisfactory. No explanation is given in the preface, of the system according to which they are chosen, and indeed it is evident that no consistent system has been used. From what is told us we are left to suppose that the form indicating the derivation of the word in question, is the form from which that word is derived, but very frequently this is not the case. In many instances we are only given a word, either in Italian or Latin, which is of similar derivation to the word in question, or which is intended to suggest that derivation. Again, very often the Latin etymon is not given but the form from which the Latin etymon is itself derived: surely, in these cases, the Latin word from which the Italian is directly derived should have been given, even if it were not considered sufficient. Lastly, in a

<sup>7</sup> *Grundriss* I, 491.

<sup>8</sup> Cf. Meyer-Lübke: *Ital. Gramm.*, §§ 198, 208.

smaller number of cases, the etymology indicated is mistaken, or doubtful, or ill-expressed. One has no quarrel with the lack of suggestions for hitherto undiscovered derivations, they should not be expected in a relatively small dictionary, but the lack of system is confusing. Either the editor should have given the direct etymon in all possible cases, or he should in all cases have given a form clearly suggestive of the derivation. The first plan seems to the reviewer by far the more acceptable; if the second were adopted it would at least require a clear explanation in the preface.

The following will serve as examples of the first kind of fault mentioned, the forms in parentheses are those given in the dictionary, to represent the derivation:

*cagione* (*occasione*). The second Italian word suggests the correct derivation from the Latin, but might be mistaken for the actual etymon.

*camaglio* ("cap(o), head and *maglia*, armour"). This, again, would seem to suggest that the word is an Italian formation, whereas the other Romance forms show that it is of an earlier origin.

*campagna* (-po); *canicola* (*cane*); *capace* (*capire*); *capezzale* (*capo*); *capitale* (*capo*); *carità* (*caro*), are similar examples where the Latin etymon should have been given, since it is given in the majority of other cases.

*carcassa* (*carne cassa*). The etymology given by Diez, *caro capsā*, may be a little doubtful, but at all events the French, Spanish and Portuguese show that the word is not an Italian formation.

*cassare* ("-sus, empty"). The actual Latin etymon *cassare* should have been given.

*camoscio* (Eng. *camous*). This would lead one to suppose the Italian derived from the English, instead of probably from a common Germanic form.

The following are examples of the second kind of fault:

*calare* ("Gr. *chalan*, slacken"). One would suppose the Italian derived directly from the Greek: the Latin etymon *calare* should have been given.

*calende* ("L. -lare, call"). The actual etymon should not have been omitted. The derivation of the Latin *calendæ*, whether correct or not, is inappropriate.

*campana* ("Campania (where first made?)"). The direct etymon, Latin *campana*, wanting.

*candela* ("L. -re, be white"). Latin *candela* omitted.

*capanna* (Celt. *caban*). Latin *capanna* omitted. *cavezza* ("L. *caput*, head"). Unsatisfactory without the actual etymon *capitulum*.

The following are examples of the third kind of fault:

*calidoscopio* ("Gr. *Kalós*, beautiful, *skopéin*, see"). The derivation of only two parts of the word is given.

*camice* ("L. -misia, cf. Eng. *camis*"). It is difficult to see how this derivation can be correct. The word is almost universal, cf. Diez, who cites Arabic, Old Irish and Old Cymric forms, *camisia* is the etymon of *camicia*, and perhaps connected with *camice*, but almost certainly not in the same way.

*campare* (-po). This derivation is misleading. It seems likely that the word is a shortened form of *scampare*, which is undoubtedly connected with *campo*, but not directly derived from it.

*canutiglia* (*canna*). This derivation, though respectable, should have been marked doubtful. The fact that the word is also written *cannutiglia* does not prove its derivation from the origin of *canna*.

*caparbio* (*capo*). This very insufficient derivation should also have been marked doubtful, since it is not certain that the word is even connected with *caput*.<sup>9</sup>

*capecchio* (L. -pillus). This derivation is incorrect. As far as the reviewer knows, the word is not even connected with *capillus* except as *caput* is connected with it. Canello gives *capitulus*, so Körting.

*Carmelitano* ("Carmelo, where the order was founded"). Correct, but it would be well to explain that *Carmelo* is the familiar Mt. Carmel.

*catorcio* (L. -thucium). Should be marked doubtful. Caix gives *caters*,<sup>10</sup> and Guarnerio *clathron*<sup>11</sup>; Salvioni gives *cratis*.<sup>12</sup>

Perhaps a word of criticism should be added concerning the list of geographical names at the end of the first part of the book. It would be ridiculous to expect a complete list even of Italian

<sup>9</sup> Cf. Diez, *Wörterbuch*, Anhang IIa.

<sup>10</sup> *Studi*, etc., 260.

<sup>11</sup> A. G. It. XIV, 391-2.

<sup>12</sup> Z. R. Ph. XXII, 467.

names, but it seems to the reviewer that all names of provinces and other large districts of the country of Italy should be there, and also those names of cities, etc., which are habitually mispronounced by foreigners. And so the following names should not have been omitted: *Liguria, Romagna, Capitanata, Terra di Lavoro, Brindisi, Chiavari, Levanto, Modena, Otranto, Posillipo, Taranto.*

A search for misprints has not been made, but the following have come to light in examining part of the work:

*calcôsa* instead of *calcôsa*; *calendinaggio* instead of *calendimaggio*; *camerierina*, car. dim. of *-riere* instead of *-riera*; *cantatore*, (singer) should not be in parentheses; *câos-se* instead of *caôs-se*; *cardiâlgia* instead of *cardialgia*; *carotiere* is misplaced before *carotide*; *carrêggio* instead of *carreggio*; *caterva*, the word "contempt," should be in italics and parentheses.

The following miscellaneous errors have been noticed accidentally:

*il* is given as *Pron. that, him, it*, without explanation that those uses are obsolete.

*gliè*, "to him" is given but not *me*, "to me"; *te*, "to thee"; *se*, "to himself," etc.

*ella*, "you" (in address), is not given.

*andare a monte* does not mean to "interrupt," but to "fail completely."

*fare caso di* does not mean to "make account of, clear up," but to "take into consideration, value."

The important phrases: "*tutti e due*, etc.; *dar dietro* and *stare a meraviglia* are not given.

From what has been said it will be seen that this dictionary leaves much to be desired. On the other hand, it may be said that it combines advantages such as are not found all together in any one other work. For in no other Italian-English dictionary will you find a fairly large choice of words, meanings given correctly in the main, the accepted etymology of most of the words, the pronunciation correct, (only one mistake in the qualities of the stressed vowels has been found in the section examined), and the whole printed very clearly. It will probably, therefore, prove more useful than the other works, but not greatly superior to them.

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## SPANISH LITERATURE.

*Doña Perfecta* por B. PÉREZ GALDÓS, edited with introduction, notes, and vocabulary by EDWIN SEELYE LEWIS, Ph. D. New York: American Book Company, 1903.

The demand for texts with vocabulary by the publishers (and, in consequence, by the consumers of texts, as well) is the explanation for the appearance of this edition. And if the reduplication of texts may be excused on the grounds of the importance of the work, another argument might be added to the above. For *Doña Perfecta* is a study which aids immensely in forming an idea of the Spanish character—both national and individual. In it is shown clearly the lack of solidarity—of any cohesive national feeling, which is the explanation of many of the past and present political conditions in Spain. And it is in this connection that any indication as to the scene of the story would be useful to the student. It might be well even to suggest that (unlike *Mariñela*, for example) Galdós did not wish to be too precise, as he desired his story to stand as a study of the relation of the country as a whole to the government, shown by Madrid. This he expresses on p. 144, lines 10-25. And yet on p. 9, line 3, he suggests that the town is about a hundred miles from Madrid. That the direction is towards the south is indicated by the pronunciation given the word Madrid = *Madri*.<sup>1</sup> The names of the various towns cited are imaginary, as the author himself tells us, but they are so expressive that the student might be told in the vocabulary that the English form of *Villajuán* is Johnstown and that *Villarica* is Richville, etc., instead of meeting the Spanish form repeated as a translation. In a German text one would probably find that *Wien* = Vienna.

I have already referred to the pronunciation of the word Madrid. In the note to p. 83, line 11, we are told that *Madriz* is an affected pronunciation. This will give the student a false idea, since it is the one most heard in that city itself and throughout the north of Spain. It only seems affected to the *Orbajosenses* or to those of

<sup>1</sup> Cf. note 2, page 88, *Manual elemental de gramática histórica española*, por R. Menéndez Pidal, Madrid, 1904.